

Concerts in the Little Studio at Aspet, Saint-Gaudens National Historic Site, are made possible by the generosity of the Trustees of the Saint-Gaudens Memorial.



The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is \$7.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.



Please let us know if you would like to be on our mailing list. The Music Committee of the Trustees of the Saint-Gaudens Memorial appreciates your tax deductible contribution in support of this free concert series. Donations may be left in the music fund boxes located at the admissions tent and porch of the Little Studio, or mailed to:

Music Fund
Saint-Gaudens Memorial
34 South Highland Avenue
Ossining, NY 10562



You may view the concert series schedule or get directions to SGNHS on the web at: www.nps.gov/saga/

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The Trustees of the Saint-Gaudens Memorial Present

The Virtuoso Sax

*Sponsored by Saint-Gaudens Memorial
Music Fund Contributors*



Asylum Quartet

Joseph Abad, soprano saxophone
Anthony Speranza, alto saxophone
Max Schwimmer, tenor saxophone
Andrew Barnhart, baritone saxophone

World premiere by Tony Schemmer

**July 26, 2015
2:00 PM**

**SAINT-GAUDENS NHS
CORNISH ◆ NEW HAMPSHIRE**



A note from
Fern Meyers, concert series director

The Trustees of the Saint-Gaudens Memorial are grateful to all those who attend and generously support concerts at Saint-Gaudens National Historic Site, a National Park for the Arts. In the spirit of Augustus Saint-Gaudens, who enjoyed fine music, singing and playing the flute, the Memorial organized a summer concert in the Little Studio in 1952. What began with a single piano recital has grown to an annual series of ten concerts, presented to those who visit the park. We give special thanks to the charitable individuals, foundations and corporations who are sponsoring select programs this season.

The 2015 summer concerts feature outstanding musicians who bring their talents to an eclectic series of programs drawing from classical, jazz, ethnic and musical theater genres. We hope that you will make these concerts a Sunday afternoon tradition and introduce others to music at the park.

The Saint-Gaudens Memorial is a private, non-profit New Hampshire organization established in 1919 to maintain a living memorial to Augustus Saint-Gaudens on the site of his home and studios. In 1964, the property—including structures, works of art and furnishings—was donated to the United States for public ownership and in 1965 Congress created the Saint-Gaudens National Historic Site. The Memorial partners with the historic site to increase public awareness of the life, world and work of Saint-Gaudens; preserve and interpret the cultural resources at the site; and promote arts in general. The Memorial and historic site do this through educational and artistic programs, advice and other forms of support.

Cover Image: Augustus Saint-Gaudens, *Adams Memorial*, 1891 (partial view)

2015, Saint-Gaudens National Historic Site 50th anniversary

PROGRAM

Three Preludes
Arranged by Wolfgang Schlei

George Gershwin (1898-1937)

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

Homages

Alan Thomas (b. 1967)

Elliott Smith
Django Reinhardt

String Quartet No. 12 in F Major,
“American” Quartet

Antonin Dvorak (1873-1904)

Allegro ma non troppo
Lento
Molto vivace
Finale: vivace ma non troppo

Heaven Lay Close

Ian Wilson (b. 1964)

IV. “...breathing through the eye of a needle”

Dances of the Yogurt Maker

Erberk Eryilmaz (b. 1989)

Kekligi Düz Ovada Avlarım
Yayla Yollari
Ham Çökelek
Türkmen Kizi
Açıl Ey Ömrümün Vari
Bir Boyuna Baktım Bir De Yüzüne
Silifke'nin Yogurdu
Timbilli

INTERMISSION

*Rock Creek Parish: The Adams Memorial Tony Schemmer (b. 1946)
 from Two Meditations
 *World premiere performance

Relampago Rob Curto

Adagio for Strings, op. 11 Samuel Barber (1910-1981)
Arranged by Van der Linden

Vjola Suite Lev "Ljova" Zhurbin (b. 1978)
Arranged by Max Schwimmer

Bagel on the Malecòn
Plume
Ori's Fearful Symmetry
Budget Bulgar

About Asylum Quartet

Lauded for "nonstop virtuoso skills" (*Times Herald-Record*, New York) and "evocative, educational, and refreshing" concerts (*Newport Daily News*, Rhode Island), the Asylum Quartet plays everything from lush classical works, minimalism, and modernism to indie rock, world music, and klezmer. The four classically-trained saxophonists met as graduate students at the The Hartt School in West Hartford, Connecticut in 2011. Shortly after forming, the quartet received the Grand Prize in the 2014 International Chamber Music Ensemble Competition in Boston, Massachusetts, becoming the first saxophone quartet to receive this honor.

The quartet takes its name from Asylum Hill, a storied neighborhood in Hartford, Connecticut. In the mid-nineteenth century, this area was an important commercial, political, and cultural capital where literary figures such as Mark Twain and Harriet Beecher Stowe made their home. Today, the quartet draws inspiration from this spirit of Asylum Hill through a commitment to engaging and captivating diverse audiences and contributing to the vibrancy of its home city. In September of 2014, Hartford's Christ Church Cathedral named the Asylum Quartet its Ensemble-in-Residence, bringing free concerts to the Hartford community throughout the 2014-2015 season. Additionally, the quartet is part of the Metropolitan Transit Authority's Music Under New York program, performs outreach concerts in

Hartford Public Schools as Arts Providers for Hartford Performs, and serves as the 2014-2015 Resident Ensemble for Musical Masterworks, presenting outreach concerts, clinics, and masterclasses in public schools throughout southeastern Connecticut.

Recent highlights include a concert at the Boston Athenaeum, performances before film screenings at the 2014 Traverse City Film Festival, a two-concert debut at the Newport Music Festival, a two-week residency at Avaloch Farm Music Institute, and a mainstage concert at the International Festival of Arts and Ideas. Other past appearances include Reeves-Reed Arboretum, The Hooker-Dunham Theater and Gallery (Brattleboro, Vermont), the Buttonwood Tree Performing Arts and Cultural Center, and at Bravo Waterbury! in an outreach concert for the El Sistema-inspired music education program. The quartet has made regular appearances at Connecticut's J. Rene Coffee Roasters Music Series and Manchester Community College "Live on Main" Series. The Asylum Quartet has been a featured guest on WNPR's *Where We Live* with John Dankosky, WWUH's *The 20th Century Limited* with Larry Bilansky, WNMC's *Morning Jazz* with Eric Hines, and WCRI's *Festival Series* with Mike Maino.

As enthusiastic performers of new music, the quartet has collaborated closely with composers including Lev "Ljova" Zhurbin, Erberk Eryilmaz, Polina Nazaykinskaya, Alan Thomas, and Ryan Jesperson. Asylum's 2014-2015 season features an original arrangement of Philip Glass's String Quartet No. 5. Additionally, the quartet launched its first Call for Scores Competition in 2014 as part of its efforts to curate new works from fresh, compelling voices.

About Tony Schemmer

“My stuff is pretty damned conservative, but some people now think the return to tonality — or is it the revenge of tonality — is the new *avant garde*. I write for haters of dodecaphony and minimalism. Actually, as I follow the performances of composition students ... I am struck by the flight to tonality. The kids still delight in snarled complexity, but their music now more often has a tonal centrality of some sort.... Think of my music as a digestible cocktail: three parts Richard Strauss; two parts Prokofiev (if running low on the Prokofiev, substitute Bartok); one part Oscar Peterson; add a dash of Victor Borge. Shake until frothy.” (From an Interview with Tony Schemmer, *Boston Musical Intelligencer*, 2011)

Born and raised in New York City, Tony Schemmer began composition and piano studies in early grammar school. He was graduated from Yale College, with honors in Theory and Composition of Music. He subsequently studied jazz with George Russell and conducting with Richard Pittman at New England Conservatory, and popular music at Berklee College of Music. His pop opera *Phaust* premiered in 1980 at Sanders Theatre, Harvard University, under Philip Morehead (currently Head of Music Staff, Lyric Opera of Chicago). 'Bus, a play with music for kids, was produced for the Columbus quincennial by the noted children's music and theater group PALS, under Music Director Johanna Hill Simpson. His incidental, chamber and choral music has been presented in St. Petersburg and Moscow, Russia; Odessa, Ukraine; Salzburg, Austria; in Italy, Ireland, and widely throughout the more discerning of the Lower 48, including Weill Recital Hall (Carnegie Hall) and Merkin Concert Hall in New York City.

Over the past decade, Mr. Schemmer has enjoyed collaborations with notable young “emerging” talents. With pianist Constantine Finehouse and ‘cellist Sebastian Bäverstam, he released the CD “Brahms/Schemmer,” featuring Brahms op. 38 and three original compositions for ‘cello/piano duo. His solo piano and chamber works have been presented at New England Conservatory, Boston Conservatory, at Yale and Harvard Universities. 2014 performances included Mr. Finehouse premiering a work, “Cenno a Scarlatti,” in a faculty recital at New England Conservatory’s Jordan Hall, March 9. The “Etude en Rose” was presented by violinist Alexei Semenenko in his recital for the Gardner Sunday Concert Series, November 2. Three piano trio pieces were presented at the Lawrence J. Nowlan Jr. Concert at the Saint-Gaudens National Historic Site in July, and Pieces for cello solo and cello/piano duo were presented at the Salzburg Mozarteum (Wiener Saal), in November. Tony serves as a Director of the Harvard Musical Association, a member of the Advisory Board of the Boston Archdiocesan Choir School and as a New England Conservatory Overseer. Tony’s *Medicinae* Doctor degree was awarded by Harvard.

PROGRAM NOTES

The saxophone was invented by Antoine-Joseph (Adolphe) Sax of Brussels in 1840. Sax was the son of an instrument maker, and he was himself an expert craftsman by the age of six. He created a family of saxophones—fourteen in all—each a different size and pitch. Sax recognized the tone and balance disparity in compositions that combined string instruments, brasses and woodwinds. Strings were easily overpowered by winds which were

overblown by brass instruments. He designed a horn with the body of a brass instrument and mouthpiece of a clarinet. It has a metal body with a conical bore, and it is played with a single reed, like the clarinet; not a double beating reed, like the oboe. This hybrid design produces a sound that varies from soft and mellow to strong and metallic.

Composers embraced the instrument’s versatility. By 1845 the saxophone had become an essential part of band music. Classical composers, too, such as Bizet and Debussy, gave the saxophone prominent parts in their orchestral music. By the early 20th century the saxophone was also used in dance music, but the instrument needed modifications to compete with trumpets, drums, shuffling feet, and loud conversation. Changes to the mouthpiece gave the instrument a more blaring sound that was better suited for jazz and dance music. Since then, the saxophone has been considered a jazz instrument, although it is used in nearly every musical genre. It is heard in combos, marching and stage bands, symphony orchestras, as a solo instrument, and in saxophone ensembles such as the Asylum Quartet.

The Czechoslovakian composer Antonin Dvořák wrote his *String Quartet No. 12 in F Major, Op. 96* in sixteen days. It was composed during his summer break from teaching at the National Conservatory of Music, in New York. He stated: "When I wrote this quartet in the Czech community of Spillville (Iowa) in 1893, I wanted to write something, for once, that was very melodious and straightforward, and dear Papa Haydn kept appearing before my eyes, and that is why it all turned out so simply. And it’s good that it did.” Dvořák had worked for decades to balance melodic invention with structure. It was a pivotal chamber work.

At the Conservatory, he acquired an appreciation of African-American music and stated: "In the Negro melodies of America, I discover all that is needed for a great and noble school of music.” The summer of 1893 was an enormously productive one for Dvořák who wrote "As for my new symphony” (later nicknamed “The “New World”), “the F major String Quartet, and the Quintet (composed here in Spillville) I should never have written these works 'just so' if I hadn't seen America."

Opus 96 is replete with pentatonic modes—five tone scales—and contains elements that suggest Czech Gypsy music. In the third movement, the song of the scarlet tanager appears from the first violin. Listeners have tried to identify American motifs in the quartet, especially in its second movement. Some claim that the main theme of that movement is based on a Negro spiritual or a Kickapoo Indian melody. For many decades the quartet was

referred to as either *Negro* or *Nigger*—and without derogatory connotations at that time in American cultural history. But after the Civil Rights movement emerged in the 1950s it was nicknamed the “*American*” Quartet.

Program notes by Fern Meyers

I Rock Creek Parish: The Adams Memorial

From Two Meditations, by Tony Schemmer

Rock Creek Parish: The Adams Memorial

Cornish N.H.: The Genius of the Place (to be premiered August 16)

Musical evocations of place and of numinous sites—rivers, canyons, mountains, castles—are hardly rare. Composers such as Ludwig van Beethoven often allude to the “Pastoral” and the American composer Charles Ives evokes *The Saint-Gaudens in Boston Common* in his symphony *Three Places in New England*.

“America’s Michelangelo”—the sculptor Augustus Saint-Gaudens—had the most cosmopolitan of origins, training and interests. Thoroughly schooled in European fine arts, he lived at just the time when artists looked East for inspiration. The arts had been flirting with Japanese color, spatial and other design techniques, with James Whistler leading the pack. In 1885 Gilbert and Sullivan composed *The Mikado* and, at the Paris Exposition Universelle in 1889, Claude Debussy took note of the Javanese gamelan’s pentatonic scales and began to incorporate them in his music.

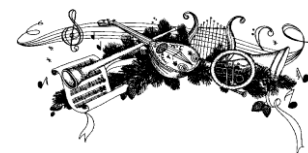
So we should not be surprised at the nuance buried in Saint-Gaudens’ powerful funeral memorial for Marian Hooper Adams, installed at Rock Creek Parish in 1891. While clearly a piece and a place dedicated to meditation, less obvious are its Eastern references. The monument has been described as the first Asian-influenced important American work.

The draped, mourning figure is an archetype recognized as Mater Dolorosa or Mary, Stabat Mater. But Eastern civilizations have a similar icon representing pity and compassion. Known by many names, the etymology stems from the Sanskrit “Avalokiteśvara”—a spiritual force “listening from on high to the lamentations arising from this world.”

John Lafarge led Saint-Gaudens to a work at the Boston Museum of Fine Arts known as “the Kannon.” Painted by Japanese artist Kanō Motonobu (1476 – 1559?), the Kannon icon is draped in graceful, elaborate robing. In Chinese convention, the figure is often depicted holding a child, demonstrating the universal equation of compassionate motherhood. The Kannon resonated with Christian missionaries who compared the icon with the Madonna.

Saint-Gaudens named his Adams memorial *The Mystery of the Hereafter and The Peace of God that Passeth Understanding*. The piece projects mystery, profound sorrow, and spiritual strength. It was popularly dubbed “Grief,” a title that the commissioning widower Henry Adams deplored. He wrote Saint-Gaudens’ son Homer:

“Your father meant it [the sculpture] to ask a question, not to give an answer; and the man who answers will be damned to eternity like the men who answered the Sphinx.”



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NEXT CONCERTS

August 2 *Masterworks for Eight Hands; The Fischers and Jennings*
violin, cello and piano
Bea Robinson and Chuck Bradway Concert

August 9 *Fireworks for Strings—Handel, Beethoven, Ravel; Eric*
Silberger, violin, Kensho Watanabe, viola and Daniel Lelchuk, cello
10th Annual Rosamond Edmondson Concert

August 16 *Fanfare—Classical and Pop Sparklers for Brass; Redline*
Brass Quintet with world premiere by Tony Schemmer
Sponsored by The Woodlands at Harvest Hill,
Alice Peck Day Hospital

August 23 *Afternoon Romance—Mendelssohn and Dvorak; Trio*
Arrivadolce; Alexi Kenney, violin, Sujin Lee, cello and Henry
Kramer, piano
Sponsored by a Friend of Music at Saint-Gaudens

August 30 *Grade A “Fancy”—Sweet A Cappella Jazz; Maple Jam*
Sponsored by Vermont Public Radio

SPECIAL EVENT

September 26 *Dedication of the Newly Cast Standing Lincoln; with*
Civil War music by the 12th NH Regiment Serenade Band